



# **Indiana's Academic Standards**

## **Dance**

**2004**

# Indiana Academic Standards for Dance

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# Introduction

## Standards: What are they and why are they necessary?

Standards are statements that define *what students should know and be able to do* upon completion of specific levels of instruction. Standards serve as a gauge for excellence and are differentiated from minimum competencies or outcomes because they describe the challenging goals aspired to for expanding and improving fine arts education in the United States.

The State Board of Education recommended and approved the Indiana Academic Standards for Dance in May 2004 under the Indiana General Assembly's direction to develop standards that are "world-class, clear, concise, jargon-free, and by grade-level." The Indiana Academic Standards for Dance incorporate the *National Standards for Arts Education*, which were developed by the Consortium of National Arts Education Associations.

## Quality Dance Education: A Description

A quality dance education enhances the life of the whole individual. Learning occurs through a sequential program of studies that address the physical, emotional, social, intellectual, and aesthetic development of students. Dance provides a hands-on approach, incorporating various learning styles and intelligences.

Dance has existed since the beginning of humankind. Before verbal or written communication existed, humans used movement to communicate and to help them comprehend, shape, and make meaning of their world. However, dance in contemporary education often has a more remote relationship when addressing a balanced curriculum to support the developmental needs of the whole child. To help address this challenge, many elements have been included in the Indiana Academic Standards for Dance to help general educators incorporate movement and dance, enhancing student learning and achievement across the curriculum:

- Examples to provide guidance for addressing the indicators
- A dance glossary to help define terms and concepts involved in the study of dance
- A list of resources to direct educators to sources of information and other support materials

The components of a quality dance education include the following content areas and activities:

**Learning Dance Skills and the Creative Process:** Students learn the fundamentals of dance and choreography. By developing these learned skills through creative activities, they become more self-disciplined and focused. Dance provides a way to learn kinesthetically and allows students to experience new ways to communicate and express meaning. The creative process of dance encourages students to think critically, imaginatively, collaboratively, and to express themselves in a new and different way. Performance is frequently an outcome of this process but is not the primary goal of dance education.

**Analysis, Culture, and History:** Students develop their own personal aesthetic criteria through the development of higher order thinking skills. Activities that encourage perception and response to dance expand students' vocabularies, enhance their listening and viewing skills, and enable them to think critically. Students evaluate and validate their own work and the choices they make, as well as learning respect for the effort and created works of others. Students examine the role of dance throughout history and in different cultures, gaining a respect and appreciation for diversity. Since dance exists in all cultures and places, students are encouraged to look outside themselves and connect with one another.

**Healthy Practices:** Students are introduced to the physical and mental benefits of the study of dance. They are guided to the realization that nutrition and exercise play a very important role in a healthy lifestyle; and they learn to identify the benefits of a proper warm up, such as injury prevention, self-control, concentration, and improved ability. They also identify and discuss the importance of dance movement activities in managing emotion and stress.

**Integration:** Students explore and discover ways that one art form can reinforce and enhance another. They study the similarities and differences that exist within the disciplines of dance, music, theatre, and visual art. Students synthesize and apply their developing knowledge of dance to other content areas (language arts, mathematics, science, social studies). Dance helps students to more fully comprehend the writing process, cultural diversity, historical context, character education, mathematical and scientific concepts and processes, and other cross-disciplinary concepts.

**Community and Careers:** Students are guided to an appreciation of dance as an art form and for its contribution to a community's quality of life. They learn ways to actively support and participate in local dance events. Through participation and research, students realize that dance requires many diverse professions to create, perform, study, design, teach, present, and support the art form.

## **Standards at the National Level**

The eight Indiana Academic Standards for Dance are based upon and closely aligned with the seven national standards. Both sets of standards represent the same content areas, but the Indiana Standards include more in-depth inquiry into the development of personal aesthetic criteria and analysis of dance at an earlier age. The Indiana Standards also include the category of community and careers that is not addressed in the national standards. Those familiar with the national standards should find the Indiana Standards compatible in content and achievement.

## **Philosophy and Rationale for the Fine Arts**

In our efforts to provide a quality education for every child in our state, it is important to provide for all aspects of human growth. This includes artistic, expressive, and cultural, as well as intellectual, emotional, physical and social development. The arts are essential in education for they provide students with the means to think, feel, and understand the world around them in

ways unique and distinct from other disciplines. Literacy in the arts enhances a person's ability to participate in society by developing creative problem solving, inquiry, and communication skill, and by providing an avenue for self-expression and multiple points of view. For these reasons, a curriculum that enables students to become self-directed, lifelong learners in the arts should be available to all Indiana students.

## **Goals of the Fine Arts**

The ultimate goal of a fine arts curriculum is to enable students to be proficient creators, performers, critics, listeners, and observers of the arts. Students who attain academic standards in the fine arts will be able to use the arts to think and learn independently, know themselves and the world around them, and communicate in the art forms studied. To ensure that students attain these standards and capabilities, they must be immersed in numerous opportunities to learn about, perform, create, and evaluate the fine arts.

In order to promote student literacy in the fine arts, the goals for students in grades K-12 are to:

- value the arts
- become confident in one's artistic abilities
- communicate in and through the arts
- develop one's artistic skills
- become creative problem solvers
- exhibit knowledge of the historical and cultural backdrop of the arts
- exhibit the ability to critique the arts
- exhibit the development of aesthetic awareness in the arts

# Kindergarten

UNDERLINED WORDS ARE DEFINED IN THE DANCE GLOSSARY

## LEARNING DANCE SKILLS AND THE CREATIVE PROCESS

### Standard 1

*Students demonstrate knowledge and skills of dance elements.*

K.1.1 Isolate various body parts through movement.

*Example: Students make circular motions with only their head, elbow, or foot.*

*Say “yes” and “no” using only the head.*

K.1.2 Explore the element of space through spatial components: shape, personal and shared space, locomotor and nonlocomotor/axial movement.

*Example: Students make a round shape with their bodies, with a partner, and in a small group. They jump in place for 8 counts and jump forward for 8 counts.*

K.1.3 Explore the element of force through the use of sharp and smooth movements.

*Example: Students imitate movement of lightning bolts (sharp) and clouds (smooth).*

K.1.4 Explore the element of time through movement using tempo and rhythm.

*Example: Students skip as if in peanut butter (slow), then skip as if late for the bus (fast).*

*Example: Students move their hips to a rhythm clapped by the teacher.*

### Standard 2

*Students understand and demonstrate choreographic principles, processes, and structures.*

K.2.1 Explore leading and following skills using contrasting ideas.

*Example: Students in groups of three take turns leading high and low movements, then big and small movements.*

K.2.2 Explore the difference between improvised and learned movement.

*Example: Students create their own happy movement, then are taught a specific happy movement.*

K.2.3 Understand and demonstrate that dance has a beginning, middle, and end.

*Example: Students start in a stretched shape followed by skipping for 8 counts, jumping 4 times, and ending in a bent shape.*

*Example: Students create movements based on making dinner, eating dinner, and cleaning up.*

### **Standard 3**

*Students understand and demonstrate dance as a way to create and communicate.*

K.3.1 Explore the expression of feelings through movement.

*Example: Students skip sadly, melt happily, and freeze in an angry shape.*

K.3.2 Respond to dance movement from various sources/styles.

*Example: Students observe videos of different styles of folk/ethnic dance. They discuss what the dances were about and how they made them feel.*

K.3.3 Explore the different ways that humans move.

*Example: Students demonstrate four movements from their favorite sport.*

## **ANALYSIS, CULTURE, AND HISTORY**

### **Standard 4**

*Students reflect upon, evaluate, and analyze dance experiences.*

K.4.1 Share personal feelings from participation in creative movement activities.

*Example: Students are asked to share a favorite moment from a creative movement activity, such as demonstrating emotions through movement.*

K.4.2 Express personal feelings about observed dance movement.

*Example: Students are asked to share a favorite moment from an observed creative movement activity, such as exploring emotions through movement.*

K.4.3 Describe observed dance movement activities using one dance element.

*Example: Students identify how the observed dance utilized the spatial component of high, medium and/or low levels.*

### **Standard 5**

*Students understand and demonstrate dance from diverse cultures and historical periods.*

K.5.1 Identify the types of dance in various communities and cultures.

*Example: Students watch videotapes of dances from Scotland and Africa.*

K.5.2 Explore dances from various cultures.

*Example: Students explore movement to an African drum rhythm and an Irish folk tune.*

## HEALTHY PRACTICES

### Standard 6

*Students demonstrate connections between dance and healthy living.*

K.6.1 Introduce the physical and mental benefits of creative movement.

*Example: Students describe how they feel following a creative movement activity i.e., happy, more flexible, stronger, etc.*

K.6.2 Introduce healthy practices in dance.

*Example: Students warm up the body as well as safely move through space, focusing on shared versus personal space.*

## INTEGRATION

### Standard 7

*Students integrate dance with the other arts and disciplines outside the arts.*

K.7.1 Explore similarities between dance and one other art form (visual art, music, theatre).

*Example: Students use their bodies to make shapes of objects seen in an abstract work of visual art.*

K.7.2 Explore connections between dance and one other discipline area (language arts, mathematics, science, social studies).

*Example: Students make shapes of various alphabet letters with their bodies.*

## COMMUNITY AND CAREERS

### Standard 8

*Students value the role of dance in the life of the community and identify its associated careers.*

K.8.1 Show respect and appreciation during a live dance performance.

*Example: Students observe a live dance performance and show appreciation by clapping at the end.*

K.8.2 Identify that dance can be a career.

*Example: Students invite a dancer to visit their classroom to talk about dance as a career. Students make a list of questions to ask before the visit.*



## NOTES:

UNDERLINED WORDS ARE DEFINED IN THE DANCE GLOSSARY

## LEARNING DANCE SKILLS AND THE CREATIVE PROCESS

### Standard 1

*Students demonstrate knowledge and skills of dance elements.*

- 1.1.1 Isolate various body parts through movement.

*Example: Students move only their hands, then shoulders, and then legs.*

- 1.1.2 Explore and demonstrate the element of space through its spatial components: shape, personal and shared space, locomotor and nonlocomotor/axial movement, levels, and direction.

*Example: Students make high, medium, and low shapes in their own personal space.*

*Example: Students move through space in these directions – forward, backward, and sideward.*

- 1.1.3 Explore the element of force through the use of sharp and smooth movements.

*Example: Students move to the sound of a rain stick (smooth), then move to abrupt drumbeats (sharp).*

- 1.1.4 Explore the element of time through movement using tempo and rhythm.

*Example: Students jump several times, then feel their heart beat. Move various body parts to the rate of the heartbeat, then move like a robot to the beat.*

### Standard 2

*Students understand and demonstrate choreographic principles, processes, and structures.*

- 1.2.1 Explore skills of leading and following using contrasting ideas.

*Example: Students find a partner and take turns leading and following movements that are fast/slow, small/big, and low/high.*

- 1.2.2 Explore the difference between improvised and learned movement using different styles of music.

*Example: Students improvise to a slow piece of music, then perform a planned series of movements to a contrasting piece of music.*

*Example: Standing in a circle, individual students improvise simple movements to be copied by the rest of the class.*

- 1.2.3 Identify and demonstrate that dance has a beginning, middle, and end.

*Example: Students begin in a twisted shape, turn, melt to the floor, and end in a low stretched shape.*

*Example: Students stand on one side of an open space and create movements that move them to the other side of the space.*

### **Standard 3**

***Students understand and demonstrate dance as a way to create and communicate.***

- 1.3.1 Explore the expression of feelings within a simple story through movement or gesture.

*Example: Students use movement to explore the variety of feelings of the main character Max in **Where the Wild Things Are** by Maurice Sendak.*

- 1.3.2 Respond to dance movement from various sources/styles.

*Example: Students observe videos of different styles of dance e.g., Chinese, Irish, and Hip Hop, then create their own movements to imitate a specific observed style.*

- 1.3.3 Explore the different ways that humans move.

*Example: Students demonstrate everyday actions, such as opening a door or closing a window, then exaggerate them.*

## **ANALYSIS, CULTURE, AND HISTORY**

### **Standard 4**

***Students reflect upon, evaluate, and analyze dance experiences.***

- 1.4.1 Share personal feelings from participation in creative movement activities.

*Example: Students are asked to share a remembered moment from a creative movement activity such as an activity exploring shapes and space through movement.*

- 1.4.2 Express personal feelings about observed dance movement.

*Example: Students are asked to share a favorite moment from an observed creative movement activity such as an activity exploring emotions through movement.*

- 1.4.3 Describe observed dance movement activities using one dance element.

*Example: Students identify how the observed dance (live or on videotape) utilized the time component of tempo.*

## **Standard 5**

***Students understand and demonstrate dance from diverse cultures and historical periods.***

- 1.5.1 Observe and describe different types of dance in various communities and cultures.

*Example: Students view videotapes of dances from Ireland and Brazil.*

- 1.5.2 Identify and explore dance from various cultures.

*Example: Students learn a dance based on the culture of a classmate.*

## **HEALTHY PRACTICES**

### **Standard 6**

***Students demonstrate connections between dance and healthy living.***

- 1.6.1 Introduce the physical and mental benefits of creative movement.

*Example: Students describe how they feel following a creative movement activity i.e., more relaxed, happy, more flexible, etc.*

- 1.6.2 Introduce healthy practices in dance.

*Example: Students warm up the body as well as safely move through space i.e., explore how certain stretches help specific parts of the body to warm up.*

## **INTEGRATION**

### **Standard 7**

***Students integrate dance with the other arts and disciplines outside the arts.***

- 1.7.1 Explore similarities between dance and two other art forms (visual art, music, theatre).

*Example: Students listen and then improvise movement to a popular piece of music, creating movement as a paintbrush on canvas.*

- 1.7.2 Explore connections between dance and one other discipline area (language arts, mathematics, science, social studies).

*Example: Students utilize math skills to create a phrase: jump 2 counts, melt 4 counts, spin on the floor 1 count, stand up 1 count. They determine the total counts in this dance and how they can create this same dance using only 4 counts.*

## COMMUNITY AND CAREERS

### Standard 8

*Students value the role of dance in the life of the community and identify its associated careers.*

1.8.1 Demonstrate respect and appreciation during a live dance performance.

*Example: Students demonstrate appropriate audience skills by attentively watching a dance performance and clapping at the end.*

1.8.2 Identify a variety of dance career opportunities.

*Example: Students invite a dancer to visit their classroom to talk about various ways dancers can earn a living.*

UNDERLINED WORDS ARE DEFINED IN THE DANCE GLOSSARY

### LEARNING DANCE SKILLS AND THE CREATIVE PROCESS

#### Standard 1

*Students demonstrate knowledge and skills of dance elements.*

- 2.1.1 Identify various body parts and demonstrate their range of motion.  
*Example: Students demonstrate ability to make circular motions of the shoulder and hip sockets and move their spine forward, backward, side to side, and twisting.*
- 2.1.2 Demonstrate and identify the element of space using its spatial components: shape, personal and shared space, locomotor and nonlocomotor/axial movement, levels, direction, and pathway.  
*Example: Students travel through space backward on a low level creating a zigzag pathway.*
- 2.1.3 Demonstrate and identify the element of force through the use of sharp, smooth, heavy, and light movements.  
*Example: Students lift an invisible 100-pound dog over their heads, first on earth and then on the moon.*  
*Example: Students imagine walking through a cactus garden, then a cloud garden.*
- 2.1.4 Demonstrate and identify the element of time through movement using tempo and rhythm.  
*Example: Students demonstrate the ability to move very slowly and then very quickly.*  
*Example: Students walk, march, and skip to the rhythm in a piece of music.*

#### Standard 2

*Students understand and demonstrate choreographic principles, processes, and structures.*

- 2.2.1 Explore a variety of solutions to a movement problem alone and with others.  
*Example: Three students make the shape of a mountain. They repeat, but create a smaller mountain, then repeat and create a mountain with many rocks.*
- 2.2.2 Demonstrate the ability to repeat an improvised movement using a prop.  
*Example: Students explore movement ideas using a hula-hoop and try to remember improvised ideas to create an extended phrase of movement.*

2.2.3 Identify, demonstrate, and create floor pathways.

*Example: Students draw a floor pattern on paper using straight, curved, and zigzag designs and then walk, skip, and gallop this pathway through an open space.*

### **Standard 3**

***Students understand and demonstrate dance as a way to create and communicate.***

2.3.1 Express feelings, stories, or ideas through movement or gesture.

*Example: Students create dance movements from the story, **Three Billy Goats Gruff** by Peter Christen Asbjrnsen.*

2.3.2 Respond to and discuss dance movement from various sources/styles.

*Example: Students look at dance photographs and discuss the feelings or ideas expressed in them.*

2.3.3 Compare human movement to dance.

*Example: Students select three movements from various sports and create similar dance movements.*

## **ANALYSIS, CULTURE, AND HISTORY**

### **Standard 4**

***Students reflect upon, evaluate, and analyze dance experiences.***

2.4.1 Share personal feelings and experiences from participation in creative movement activities.

*Example: Students are asked to write about a remembered moment from a creative movement activity.*

2.4.2 Express personal feelings about observed dance movement.

*Example: Students are asked to write about a favorite moment from an observed creative movement activity.*

2.4.3 Describe observed dance movement activities using two dance elements.

*Example: Students identify how the observed dance movement activities (live or on videotape) utilized pathways and heavy and light movements.*

## **Standard 5**

***Students understand and demonstrate dance from diverse cultures and historical periods.***

2.5.1 Describe the role dance plays in cultural celebrations and historical events.

*Example: Students discuss the use of dance in Native American ceremonies.*

2.5.2 Identify and demonstrate dances from various cultures.

*Example: Students learn a wedding dance from two cultures.*

2.5.3 Identify and explore dance in a particular culture and historical period.

*Example: Students learn a social dance from the American Colonial period.*

## **HEALTHY PRACTICES**

### **Standard 6**

***Students demonstrate connections between dance and healthy living.***

2.6.1 Demonstrate self control in creative dance activities and identify increased knowledge of fitness benefits of participation.

*Example: Students name three physical benefits of creative dance participation and exhibit respectful behavior in activities.*

2.6.2 Demonstrate healthy practices in dance.

*Example: Students warm up the body moving safely through space. They discuss good nutritional practices and how these practices enhance physical activity.*

## **INTEGRATION**

### **Standard 7**

***Students integrate dance with the other arts and disciplines outside the arts.***

2.7.1 Identify common vocabulary used in dance and one other art form (visual art, music, theatre).

*Example: Students list common stage directions used in theatrical and dance productions e.g., stage right, stage left, upstage, downstage, etc.*

*Example: Students list common musical terms and relate them to dance movements e.g., pianissimo, fortissimo, accelerando, staccato.*



- 2.7.2 Explore and compare connections between dance and two other discipline areas (language arts, mathematics, science, social studies).

*Example: Students create a floor pattern in the classroom using the cardinal directions; walk north, run south, gallop west, and float east.*

*Example: Students examine the relationship between the Sun, Moon, and Earth through movement. One group creates the static position of the Sun, while other groups demonstrate the rotations of the Earth and Moon.*

## **COMMUNITY AND CAREERS**

### **Standard 8**

***Students value the role of dance in the life of the community and identify its associated careers.***

- 2.8.1 Demonstrate respect and appreciation during a live dance performance.

*Example: Students demonstrate appropriate audience skills by attentively watching a dance performance and applauding at the end.*

- 2.8.2 Identify various artistic careers associated with dance.

*Example: Students list and describe dance careers such as artistic director, choreographer, dancer, and rehearsal director.*

# 3<sup>rd</sup> Grade

UNDERLINED WORDS ARE DEFINED IN THE DANCE GLOSSARY

## LEARNING DANCE SKILLS AND THE CREATIVE PROCESS

### Standard 1

*Students demonstrate knowledge and skills of dance elements.*

- 3.1.1 Demonstrate kinesthetic awareness (body awareness) through isolation and coordination of various body parts.

*Example: Students demonstrate and practice right side, left side, and cross lateral movements.*

- 3.1.2 Demonstrate an increased knowledge of the element of space using its spatial components: shape, personal and shared space, locomotor and nonlocomotor/axial movement, levels, direction, and pathway.

*Example: Students turn while moving in high and low levels in their own personal space. Students combine skipping, galloping, and leaping in a curved pathway.*

- 3.1.3 Demonstrate and identify the element of force through the use of sharp, smooth, heavy, light, tight, and loose movements.

*Example: Students use movement to demonstrate the changes that spaghetti goes through as it cooks, then demonstrate bacon frying.*

- 3.1.4 Demonstrate and identify the element of time through movement using tempo, rhythm, duration, and pattern.

*Example: Students improvise movements across an open space: first, as fast or as slow as they can (tempo); next, repeat same movements to a marching rhythm (1 2, 1 2, 1 2, etc.), then to a waltzing rhythm (1 2 3, 1 2 3, 1 2 3, etc.); and third, make every first movement last longer changing the counts as necessary (duration).*

### Standard 2

*Students understand and demonstrate choreographic principles, processes, and structures.*

- 3.2.1 Create a variety of solutions to a movement problem in a small group and explore transitions from one solution to another.

*Example: Groups of students select three emotions to demonstrate through movement, then create movement transitions between them.*

- 3.2.2 Demonstrate the ability to repeat improvised movement using props and images.

*Example: Students improvise movements with a hula-hoop, using high and low levels. Students learn set movements following exploration.*

*Example: Students improvise using the image of wind, then repeat favorite movements.*

- 3.2.3 Utilize all dance elements (body, space, force, and time) to create and demonstrate floor pathways.

*Example: Students improvise curved, straight, and zigzag pathways using movements such as pushing and pulling, fast and slow. They focus on leading with various body parts.*

### **Standard 3**

***Students understand and demonstrate dance as a way to create and communicate.***

- 3.3.1 Demonstrate and identify feelings, stories, or ideas through movement or gesture.

*Example: Students select a comic strip, remove all the words and identify how the pictures tell a story. Create the shape of each picture and then add the movements that connect the pictures.*

- 3.3.2 Discuss interpretations and reactions to a dance.

*Example: Students view a modern dance on videotape or have a dancer visit the classroom to present a modern dance and discuss interpretations.*

- 3.3.3 Identify and demonstrate similarities and differences between dance and human movement.

*Example: Students view a dance and identify movements that are similar and different from other human movement.*

## **ANALYSIS, CULTURE, AND HISTORY**

### **Standard 4**

***Students reflect upon, evaluate, and analyze dance experiences.***

- 3.4.1 Share personal feelings and experiences from participation in creative movement activities.

*Example: Students are asked to write their feelings about the creative movement activity, then share them with a partner or the class.*

- 3.4.2 Express personal feelings about observed dance movement.

*Example: Students are asked to verbally share a significant moment from an observed dance movement activity with a partner, then write about it.*

- 3.4.3 Describe observed dance movement activities using three dance elements.

*Example: Students identify how the observed dance utilized various components e.g., spatial, force, and time.*

- 3.4.4 Describe how an observed dance utilized choreographic principles, processes, or structures.

*Example: Students describe the use of transitions in an observed dance.*

## **Standard 5**

***Students understand and demonstrate dance from diverse cultures and historical periods.***

- 3.5.1 Compare and contrast dances from two cultures or historical periods.

*Example: Students compare and contrast a Native American tribal dance with an American Colonial round dance.*

- 3.5.2 Demonstrate an increased awareness of dances from various cultures.

*Example: Students exhibit competence while demonstrating a Mexican folk dance, such as **La Raspa**, and an American square dance.*

- 3.5.3 Identify and demonstrate dances from two different historical periods.

*Example: Students demonstrate the difference between current American dance trends and those of the early 1900s.*

## **HEALTHY PRACTICES**

### **Standard 6**

***Students demonstrate connections between dance and healthy living.***

- 3.6.1 Identify the benefits of concentration and focus during creative dance activities.

*Example: Students share personal techniques for monitoring self-control and focus.*

- 3.6.2 Identify and demonstrate healthy practices in dance.

*Example: Students demonstrate knowledge of the benefits of proper nutrition and sleep as it relates to improved dance performance.*

## **INTEGRATION**

### **Standard 7**

***Students integrate dance with the other arts and disciplines outside the arts.***

- 3.7.1 Identify common themes found in other art forms and explore them through movement (visual art, music, theatre).

*Example: Students identify the theme of sadness found in a painting and improvise the idea through movement using “sad” music.*

- 3.7.2 Explore subject matter or concepts of one other discipline area through movement (language arts, mathematics, science, social studies).

*Example: Students create sentence structures through dance. One group makes shape of capital letter at beginning of the sentence. The second group makes the frozen shape of the noun. The third group makes the movement of the action verb. The fourth group makes the frozen shape of the punctuation. Show the “sentence” to another group.*

## **COMMUNITY AND CAREERS**

### **Standard 8**

***Students value the role of dance in the life of the community and identify its associated careers.***

- 3.8.1 Experience live dance performances and discuss their contribution to the community.

*Example: Students attentively watch a performance and identify its value to the community.*

- 3.8.2 Identify various production careers associated with dance.

*Example: Students list and identify various production careers such as costume designer, set designer, lighting designer, and stage manager.*

# 4<sup>th</sup> Grade

UNDERLINED WORDS ARE DEFINED IN THE DANCE GLOSSARY

## LEARNING DANCE SKILLS AND THE CREATIVE PROCESS

### Standard 1

*Students demonstrate knowledge and skills of dance elements.*

- 4.1.1 Demonstrate increased kinesthetic awareness (body awareness) through coordination, concentration, and isolation of various body parts.

*Example: Students stabilize lower body while moving upper body and stabilize upper body while moving lower body. Students use right side, left side, and cross lateral movements.*

- 4.1.2 Demonstrate increased spatial awareness through continued explorations of spatial components: shape, personal and shared space, locomotor and nonlocomotor/axial movement, levels, direction, and pathway.

*Example: Students from one half of the class create frozen high, medium, and low shapes while the other half of the class gallops around and through them.*

*Example: Students use locomotor movements traveling forward, backward, and sideward using various pathways.*

- 4.1.3 Demonstrate increased awareness of the element of force through continued explorations of sharp, smooth, heavy, light, tight, and loose movements.

*Example: Students combine elements of force: smooth with heavy and tight; or sharp with light and loose. Students name things in the world that share these same movement qualities.*

- 4.1.4 Demonstrate and identify the element of time through movement using tempo, rhythm, duration, pattern, accent, and syncopation.

*Example: Students explore duration through movement by comparing it to quarter notes, half notes, and whole notes in music. Walk four quarter notes, move head side to side two times using half notes, and balance on one leg for one whole note.*

### Standard 2

*Students understand and demonstrate choreographic principles, processes, and structures.*

- 4.2.1 Demonstrate the ability to work alone and in a small group using the choreographic principles of contrast, variety, and transitions.

*Example: Students work alone to create a short phrase using two contrasting movements of a machine or machine part e.g., needle of a sewing machine for sharp movements and the smooth movement of the circling wheel. Five students*

*then put their phrases together using transitions between them and vary their spatial relationships e.g., some students move forward and backward while others travel in a circle.*

- 4.2.2 Create a short choreographed sequence by repeating improvised movements.

*Example: Students observe living cells under a microscope, then improvise the movements they saw. Students repeat favorite improvised movements and create a short choreographed study.*

- 4.2.3 Demonstrate the concepts of symmetry, asymmetry, AB, and ABA forms.

*Example: Using the concept of magnets, students improvise with a partner to create symmetrical and asymmetrical designs. Students use this material and organize it into AB and ABA forms. Demonstrate AB form with one symmetrical movement followed by one asymmetrical movement. Show ABA form with one symmetrical movement followed by one asymmetrical movement and a repeat of the first symmetrical movement.*

### **Standard 3**

***Students understand and demonstrate dance as a way to create and communicate.***

- 4.3.1 Identify and create movements to express feelings, stories, or ideas.

*Example: Students create a movement study from a limited list of ideas e.g., tree climbing, playground activities, or space travel.*

- 4.3.2 Identify and discuss the various factors that can affect the interpretation of a dance.

*Example: Students change the accompaniment (music, sound, or spoken word) for a dance created by them and reflect on how the interpretation is affected.*

- 4.3.3 Identify and demonstrate differences between gesture/pantomime and dance.

*Example: Students take a pantomime sequence and exaggerate it into abstract movement.*

## **ANALYSIS, CULTURE, AND HISTORY**

### **Standard 4**

***Students reflect upon, evaluate, and analyze dance experiences.***

- 4.4.1 Express personal feelings and experiences from participation in dance.

*Example: Students are asked to express their feelings in writing about a dance activity.*

- 4.4.2 Express personal feelings and opinions about observed dance movement.  
*Example: Students are asked to share a significant moment from an observed dance activity with a partner, then partners share with the class.*
- 4.4.3 Describe observed dance movement using all dance elements.  
*Example: Students identify how an observed dance utilized the elements of body, space, force, and time.*
- 4.4.4 Describe how an observed dance utilized choreographic principles, processes, or structures.  
*Example: Students describe the use of symmetry and/or asymmetry in an observed dance.*
- 4.4.5 Speculate on the meaning of a dance performance.  
*Example: Students share what they saw, heard, felt, and understood while viewing a dance performance.*

## **Standard 5**

***Students understand and demonstrate dance from diverse cultures and historical periods.***

- 4.5.1 Investigate dance within Indiana's cultural history.  
*Example: Students research well-known Indiana dancers and professional dance companies e.g., Twyla Tharp, Ruth Page, Fort Wayne Dance Collective, Ballet Internationale.*
- 4.5.2 Learn a dance utilizing a cultural resource in the local community.  
*Example: Students invite a representative from the Hispanic community to their school to teach a dance.*
- 4.5.3 Investigate and demonstrate a dance from an historical period.  
*Example: Students create a dance describing the travels of Lewis and Clark based on the idea of exploration and/or using images from the time period.*

## **HEALTHY PRACTICES**

### **Standard 6**

***Students demonstrate connections between dance and healthy living.***

- 4.6.1 Identify dance movement activities that manage emotion and stress.  
*Example: Students invite a T'ai Chi teacher to visit their class and demonstrate the importance of breathing while moving.*



- 4.6.2. Introduce capabilities and limitations of the body.

*Example: Students explore proper technique and body alignment and its role in injury prevention.*

## **INTEGRATION**

### **Standard 7**

***Students integrate dance with the other arts and disciplines outside the arts.***

- 4.7.1 Respond to a dance work using another art form (visual art, music, theatre).

*Example: Students draw or paint an abstract picture that represents some movements they observed and/or emotions they experienced while watching a dance performance.*

- 4.7.2. Identify and compare similar concepts or themes/principles found in dance and other disciplines (language arts, mathematics, science, social studies).

*Example: Students identify cycles/patterns in science and demonstrate them through movement e.g., how water evaporates and returns to earth; seeds rooting and growing; process of erosion.*

## **COMMUNITY AND CAREERS**

### **Standard 8**

***Students value the role of dance in the life of the community and identify its associated careers.***

- 4.8.1 Identify and attend live dance performances and discover ways in which community members help create and/or support the productions.

*Example: Students list three ways a community member can support a dance performance e.g., buy an advertisement, donate money, volunteer backstage.*

- 4.8.2 Identify various arts administration careers associated with dance.

*Example: Students list and identify various administrative careers such as booking agent, marketing director, bookkeeper, fund-raising director, and education director.*

UNDERLINED WORDS ARE DEFINED IN THE DANCE GLOSSARY

## LEARNING DANCE SKILLS AND THE CREATIVE PROCESS

### Standard 1

*Students demonstrate knowledge and skills of dance elements.*

- 5.1.1 Demonstrate increased kinesthetic awareness (body awareness) by exhibiting proper body alignment, balance, coordination, and concentration.

*Example: Students are able to stand with proper spinal alignment, understand the support of their center core in balancing on one leg, and are able to coordinate upper and lower cross lateral movements. Students can maintain focus during a dance activity.*

- 5.1.2 Demonstrate increased spatial awareness by combining two spatial components.

*Example: Students perform a movement that uses different levels and travels in different directions e.g., galloping sideways at a medium level.*

- 5.1.3 Demonstrate increased awareness of the element of force by combining two different force components.

*Example: Students demonstrate a movement sequence that is smooth and heavy.*

- 5.1.4 Demonstrate increased awareness of the element of time by utilizing various time components through movement.

*Example: Students demonstrate a rhythmic pattern using different tempos through movement.*

### Standard 2

*Students understand and demonstrate choreographic principles, processes, and structures.*

- 5.2.1 Create movement phrases with a partner using contrast, variety, transitions, and repetition.

*Example: Students choose three groups of antonyms: fast/slow, wrinkled/pressed, up/down. Create a movement phrase with a partner using smooth transitions from one group of antonyms to the next by repeating earlier movements.*

- 5.2.2 Choreograph a dance sequence based on students' ideas using improvised movement.

*Example: Students create a list of words describing their morning routine and then improvise to the words.*

- 5.2.3 Create phrases of movement with transitions using symmetry, asymmetry, AB, and ABA forms.

*Example: Students use microorganisms and planets to create short dance studies using asymmetry and symmetry. “A” is movements of microorganisms and “B” is movements or shapes of planets. Students create smooth transitions between “A” and “B”.*

### **Standard 3**

***Students understand and demonstrate dance as a way to create and communicate.***

- 5.3.1 Create and present simple dance sequences that communicate feelings, stories, or ideas.

*Example: With a partner, students create a short movement study based on an historical event. Classmates write about what they observed.*

- 5.3.2 Identify and explore theatrical elements that may affect the interpretation of a dance.

*Example: Students discuss how the color of lighting might affect a dance and its meaning.*

- 5.3.3 Create dance movements from everyday movements and gestures.

*Example: Students create a morning dance based on five “getting ready” movements.*

## **ANALYSIS, CULTURE, AND HISTORY**

### **Standard 4**

***Students reflect upon, evaluate, and analyze dance experiences.***

- 5.4.1 Identify and discuss personal feelings and thoughts from involvement in dance activities.

*Example: Students are asked to discuss their feelings and thoughts in small groups following a dance activity.*

- 5.4.2 Express personal feelings and opinions about observed dance movement.

*Example: Students share views about observed dance movement with others.*

- 5.4.3 Analyze a dance looking at dance elements and the effect of theatrical elements.

*Example: Students describe the use of space, abstract movement, and the effect of the chosen costume in a dance.*

- 5.4.4 Analyze a dance looking at choreographic principles, processes, and structures, and the effect of theatrical elements.

*Example: Students describe the use of repetition in observed dance and use of lighting effects.*

- 5.4.5 Compare opinions on the meaning of a dance performance.  
*Example: Students discuss how and why they formulated opinions about a dance performance.*

## **Standard 5**

***Students understand and demonstrate dance from diverse cultures and historical periods.***

- 5.5.1 Identify and describe dances from two or more cultures or historical periods.  
*Example: Students research a dance from France and China or research dances from two American historical periods.*
- 5.5.2 Research and demonstrate a dance that represents a culture from the local community.  
*Example: Students invite a member of the Miami Indian Tribe to teach the students a dance.*
- 5.5.3 Identify and demonstrate a folk, social, or theatrical dance from a specific historical period.  
*Example: Students learn and perform American dances from the 1960s.*

## **HEALTHY PRACTICES**

### **Standard 6**

***Students demonstrate connections between dance and healthy living.***

- 5.6.1 Identify and discuss the importance of dance movement and its role in stress management.  
*Example: Students discuss the role of dance movement and how it can be a positive emotional outlet.*
- 5.6.2 Identify and discuss healthy and unhealthy practices that affect a dancer's body and its performance.  
*Example: Students will identify age/skill appropriate warm-ups.*  
*Example: Students discuss proper nutrition for a strong healthy body.*

## INTEGRATION

### Standard 7

*Students integrate dance with the other arts and disciplines outside the arts.*

- 5.7.1 Investigate the creative processes of various art forms and how they relate to dance (visual art, music, theatre).

*Example: Students create a watercolor painting and a short related dance composition. Then they discuss the similarities and differences of each creative process.*

- 5.7.2 Describe and demonstrate how dance is related to other disciplines (language arts, mathematics, science, social studies).

*Example: Students use dance to demonstrate beach erosion. Three students make the still shape of an ocean shore while two others create repeated wave movements that cause the beach to slowly shrink.*

## COMMUNITY AND CAREERS

### Standard 8

*Students value the role of dance in the life of the community and identify its associated careers.*

- 5.8.1 Attend and support live dance performances and recognize that dance improves the quality of life in a community.

*Example: Students attend a rehearsal and interview a performer or director about their important role in the community.*

- 5.8.2 Identify other careers associated with dance.

*Example: Students list and identify associated careers such as dance therapy, dance journalism, and dance instruction in a variety of settings e.g., schools, fitness centers, community centers, retirement communities, and special populations.*

UNDERLINED WORDS ARE DEFINED IN THE DANCE GLOSSARY

## LEARNING DANCE SKILLS AND THE CREATIVE PROCESS

### Standard 1

*Students demonstrate knowledge and skills of dance elements.*

- 6.1.1 Demonstrate knowledge of kinesthetic awareness (body awareness) by exhibiting proper body alignment, balance, coordination, and articulation of isolated body parts.  
*Example: Students are able to stand with proper spinal alignment, understand the support of their center core in balancing on one leg, and are able to coordinate upper and lower cross lateral movements. Students maintain focus during a dance class and clearly articulate each body part alone and in combination.*
- 6.1.2 Demonstrate increased spatial awareness by combining three or more spatial components.  
*Example: Students perform a movement that uses different levels, travels in different directions, and uses personal and shared space.*
- 6.1.3 Demonstrate increased awareness of the element of force by combining three or more force components.  
*Example: Students perform a movement that is smooth, tight, and heavy.*
- 6.1.4 Demonstrate increased awareness of the element of time by listening to a sound source and creating movement using various time components.  
*Example: Students listen to environmental sounds, such as, air conditioners, trains, and clocks, then create movement based on these sources.*
- 6.1.5 Demonstrate knowledge of all the dance elements by combining kinesthetic awareness with spatial awareness.  
*Example: Students explore traveling in different directions, initiating from an isolated arm movement.*

### Standard 2

*Students understand and demonstrate choreographic principles, processes, and structures.*

- 6.2.1 Demonstrate the ability to incorporate the choreographic principles of contrast, variety, transitions, and repetition with a partner and in a group.  
*Example: Working in pairs, students choose two planets and create movement based on their contrasting features.*

- 6.2.2 Improvise, choreograph, and present dance sequences based on students' ideas or concepts from other sources.  
*Example: In groups of three, students improvise the qualities of one planet using props and music, then present it to others.*
- 6.2.3 Utilize previously learned choreographic structures to create movement phrases adding call and response, accumulation, and theme and variations.  
*Example: Working in pairs, students create a dance based on the relationship between the Earth and the moon.*

### **Standard 3**

***Students understand and demonstrate dance as a way to create and communicate.***

- 6.3.1 Identify and explore personal feelings, stories, or ideas through movement.  
*Example: Students choose a childhood story and create a simple dance sequence.*
- 6.3.2 Demonstrate an increased awareness of how interpretation of a dance can be changed or affected by theatrical elements like music, sound, spoken word, props, lighting, scenery, or costumes.  
*Example: Students observe and discuss the differences in a dance when they change theatrical elements.*
- 6.3.3 Demonstrate knowledge of movement by creating dance sequences from everyday movements and gestures.  
*Example: Students choose three gardening movements and two meal preparation movements and create a dance.*

## **ANALYSIS, CULTURE, AND HISTORY**

### **Standard 4**

***Students reflect upon, evaluate, and analyze dance experiences.***

- 6.4.1 Recognize and discuss personal feelings and thoughts from involvement in dance.  
*Example: Students share thoughts about personal weaknesses and strengths following a dance experience.*
- 6.4.2 Recognize and discuss personal feelings and opinions about an observed dance.  
*Example: Students establish four personal criteria for observing and critiquing a dance.*
- 6.4.3 Evaluate and critique a dance based on dance elements, choreographic principles, processes, structures, and theatrical elements.  
*Example: Students write a review of a music video dance.*

- 6.4.4 Students develop their own aesthetic perspective by reflecting on the personal and artistic significance of a dance combined with knowledge of how choreography is constructed.  
*Example: Students participate in small group discussions following the viewing of a dance performance or video.*

## **Standard 5**

***Students understand and demonstrate dance from diverse cultures and historical periods.***

- 6.5.1 Identify similarities and differences of dances from two or more cultures or historical periods.  
*Example: Students compare and contrast an Australian Aboriginal dance with an African dance.*  
*Example: Students compare and contrast Middle Eastern dances from two historical periods.*
- 6.5.2 Create a dance based on a particular culture.  
*Example: Using images from Alaska e.g., seals, icebergs, penguins and igloos, students create a dance about the Eskimo culture.*
- 6.5.3 Identify and demonstrate a folk, social, or theatrical dance from a specific historical period.  
*Example: Students learn an Eastern European folk dance from the early 1900s.*

## **HEALTHY PRACTICES**

### **Standard 6**

***Students demonstrate connections between dance and healthy living.***

- 6.6.1 Identify and explore the physical benefits of dance.  
*Example: Students learn the names and locations of major muscle groups and exercises that strengthen and stretch them.*
- 6.6.2 Identify and explore the relationship between physical anatomy and range of motion in dance.  
*Example: Students develop an age/skill appropriate dance warm-up.*

### **Standard 7**

***Students integrate dance with the other arts and disciplines outside the arts.***

- 6.7.1 Create a dance movement sequence inspired by another art form (visual art, music, theatre).



*Example: Students create a short dance composition based on the characters in the famous painting by Georges Seurat, **Sunday Afternoon on the Island of La Grande Jatte**.*

- 6.7.2 Create a dance movement sequence using concepts or ideas from other disciplines (language arts, mathematics, science, social studies).

*Example: Through movement, students explore how the Sun's relationship to the Earth affects and determines our seasons and climate changes.*

*Example: Students examine architectural design by creating shapes in small groups.*

## **COMMUNITY AND CAREERS**

### **Standard 8**

***Students value the role of dance in the life of the community and identify its associated careers.***

- 6.8.1 Demonstrate increased awareness of personal growth gained through attendance at dance events and discover ways to be actively involved in supporting dance in the community.

*Example: Students volunteer to help a dance organization complete a bulk mailing or volunteer as an apprentice/intern/usher for a concert.*

- 6.8.2 Identify skills required for dance related careers.

*Example: Students identify skills needed to be a costume designer, stage manager, or marketing director.*

# 7<sup>th</sup> Grade

UNDERLINED WORDS ARE DEFINED IN THE DANCE GLOSSARY

## LEARNING DANCE SKILLS AND THE CREATIVE PROCESS

### Standard 1

*Students demonstrate knowledge and skills of dance elements.*

- 7.1.1 Demonstrate knowledge of kinesthetic awareness (body awareness) through proper body alignment, balance, coordination, and articulation of isolated body parts. Apply it to a specific dance form such as folk dance.

*Example: Students are able to stand with proper spinal alignment, understand the support of their center core in balancing on one leg, and are able to coordinate upper and lower cross lateral movements. Students maintain effort and focus during a dance class.*

- 7.1.2 Demonstrate knowledge of spatial awareness by accurately performing a wide range of spatial components through movement.

*Example: Students perform a movement that uses different levels, travels in different directions, uses a variety of pathways, and uses personal and shared space.*

- 7.1.3 Demonstrate knowledge of the element of force by accurately performing a wide range and combination of force components through movement.

*Example: Students perform movements that are sharp or smooth, tight or loose, light or heavy, and perform combinations of all these force components.*

- 7.1.4 Demonstrate knowledge of the element of time by accurately performing combinations of all the time components through movement.

*Example: Students are able to recognize and move to various types of music that use varying tempos and rhythmic structures.*

- 7.1.5 Demonstrate knowledge of all the dance elements by combining kinesthetic awareness and spatial awareness with force components.

*Example: Students use isolated movement of the upper torso while traveling in a circular pathway using sharp movements.*

### Standard 2

*Students understand and demonstrate choreographic principles, processes, and structures.*

- 7.2.1 Demonstrate knowledge of choreographic principles alone and with others.

*Example: Students choose a sport or game and create an abstract dance study using contrast, repetition, and variety.*

- 7.2.2 Demonstrate knowledge of choreographic processes by creating and performing dance compositions based on students' ideas or concepts from other sources.

*Example: Students take a short story they have written and underline the action verbs. These verbs are then separated out and arranged. Students improvise and then structure movements into a choreographic form.*

- 7.2.3 Using previously learned choreographic structures, create movement phrases adding canon and rondo.

*Example: Students choose a favorite piece of music. While listening they write down images inspired by the music. They work alone or in small groups to create movement phrases based on these images that are then structured into a canon and/or rondo form.*

### **Standard 3**

***Students understand and demonstrate dance as a way to create and communicate.***

- 7.3.1 Create and present a dance sequence that communicates a topic of personal significance.

*Example: Students create three-part dance sequences based on their personal histories.*

- 7.3.2 Demonstrate and incorporate various theatrical elements with dance to communicate a topic of personal significance.

*Example: Using flashlights, students create a dance about fear of the dark.*

- 7.3.3 Create and present a dance sequence based on the use of abstracted everyday movement and gestures.

*Example: Students use five cleaning movements with two greeting gestures to create abstracted movement for a dance sequence.*

## **ANALYSIS, CULTURE, AND HISTORY**

### **Standard 4**

***Students reflect upon, evaluate, and analyze dance experiences.***

- 7.4.1 Identify and express personal feelings and thoughts from involvement in dance.

*Example: Students establish a personal rubric defining use of dance elements and share it with a partner.*

- 7.4.2 Develop and support opinions about an observed dance based on prior knowledge and experiences.

*Example: Students have small group discussions following an observed dance performance or video.*

- 7.4.3 Evaluate a dance from your own personal knowledge of dance composition including visual and emotional impact, skill of performers, creativity, and choreographer's intent.

*Example: Students attend a local dance concert and write a review.*

- 7.4.4 Establish personal aesthetic perspectives based on prior knowledge and experiences.

*Example: Students critique a dance experience based on their aesthetic perspectives.*

## **Standard 5**

***Students understand and demonstrate dance from diverse cultures and historical periods.***

- 7.5.1 Compare and contrast the role of dance from two or more cultures or historical periods.

*Example: Students research and write about the similarities and differences of the role of dance in Russia and the United States.*

- 7.5.2 Create a dance that represents the evolution of dance in a particular culture.

*Example: Students create a dance that traces American tap dancing to its roots in African dance.*

- 7.5.3 Create a dance inspired by folk, social, or theatrical dance as it evolved from one historical period to another.

*Example: Students explore the use of partnering in social dance and how it changed from the 1940s to current times.*

## **HEALTHY PRACTICES**

### **Standard 6**

***Students demonstrate connections between dance and healthy living.***

- 7.6.1 Identify and explain, through research, the physical and mental benefits of dance.

*Example: Students research and explain related dance fields that benefit dancers e.g., Pilates, Feldenkrais®, and Body Mind Centering.*

- 7.6.2 Recognize and discuss the correlation between healthy and unhealthy practices in dance.

*Example: Students create a profile of an unhealthy dancer versus a healthy dancer.*

## INTEGRATION

### Standard 7

*Students integrate dance with the other arts and disciplines outside the arts.*

7.7.1 Create a dance project utilizing more than one art form (visual art, music, theatre).

*Example: Students create a short composition based on a local sculpture in the community using music from the era of the sculpture's creation.*

7.7.2 Create an integrated dance project and analyze how integration of disciplines enhances learning.

*Example: Students choose an historical event and through the use of tableaux (frozen pictures) portray how events led to an historical moment. Students reflect upon this experience and how it increased understanding of the event.*

## COMMUNITY AND CAREERS

### Standard 8

*Students value the role of dance in the life of the community and identify its associated careers.*

7.8.1 Support dance proactively in the community and recognize its many contributions.

*Example: Students attend and/or volunteer for dance events.*

7.8.2 Identify careers needed to stage a dance performance and list the responsibilities of each selected career.

*Example: Students interview a dance lighting designer and write a report listing their responsibilities.*

UNDERLINED WORDS ARE DEFINED IN THE DANCE GLOSSARY

## LEARNING DANCE SKILLS AND THE CREATIVE PROCESS

### Standard 1

*Students demonstrate knowledge and skills of dance elements.*

- 8.1.1 Demonstrate two dance forms using knowledge of kinesthetic awareness (body awareness).

*Example: Students demonstrate ability to move their spine in a variety of ways, as in modern dance and are able to perform jazz steps such as jazz square and pivot steps.*

- 8.1.2 Demonstrate knowledge of spatial awareness by accurately performing a wide range of spatial components.

*Example: Students perform movements that use different levels, travel in different directions, use a variety of pathways, and use personal and shared space.*

- 8.1.3 Demonstrate knowledge of the element of force by accurately performing a wide range and combination of force components through movement.

*Example: Students perform movements that are sharp or smooth, tight or loose, light or heavy, and perform combinations of all these force components.*

- 8.1.4 Demonstrate knowledge of the element of time by accurately performing combinations of all the time components through movement.

*Example: Students are able to move to various types of music that use varying tempos and rhythmic structures.*

- 8.1.5 Demonstrate knowledge of all the dance elements by combining kinesthetic awareness, spatial awareness, force components, and time components.

*Example: Skipping in a zigzag pathway, students explore duration while initiating movement from different body parts.*

### Standard 2

*Students understand and demonstrate choreographic principles, processes, and structures.*

- 8.2.1 Demonstrate knowledge of choreographic principles alone and with others.

*Example: Students create dances about earthquakes and/or volcanoes using contrast, repetition, and variety.*

- 8.2.2 Demonstrate knowledge of choreographic processes by creating, teaching, and performing dance compositions based on students' ideas or concepts from other sources.  
*Example: In small groups and using costumes and props, students create characters and create a scene or situation.*
- 8.2.3 Utilize and manipulate various compositional structures and/or choreographic forms in dance compositions.  
*Example: Students choose an endangered animal and create a dance in rondo form (ABACAD etc.) using abstracted movement.*

### **Standard 3**

*Students understand and demonstrate dance as a way to create and communicate.*

- 8.3.1 Create, present, and explain a dance composition derived from a personal perspective.  
*Example: In groups of three, students create a dance based on an element of nature and present it to other students, explaining their process.*
- 8.3.2 Demonstrate the knowledge of theatrical elements that affect interpretation and justify their use to communicate meaning in a dance.  
*Example: Students write a review of a dance performance, referencing the use and effect of theatrical elements.*
- 8.3.3 Create and present a dance composition based on the use of abstracted everyday movement.  
*Example: Using modes of transportation, students create a dance composition e.g. walking, flying, and biking.*

## **ANALYSIS, CULTURE, AND HISTORY**

### **Standard 4**

*Students reflect upon, evaluate, and analyze dance experiences.*

- 8.4.1 Share personal experiences from participation in dance.  
*Example: Students describe different feelings from participation in dance activities.*
- 8.4.2 Establish personal criteria for evaluating an observed dance from an objective and subjective viewpoint.  
*Example: Students evaluate a dance performance based on each student's rubric, which is derived from personal criteria.*
- 8.4.3 Identify and define personal aesthetic criteria for evaluating the art of dance.  
*Example: Students attend a local dance concert and write a review.*

## **Standard 5**

*Students understand and demonstrate dance from diverse cultures and historical periods.*

- 8.5.1 Compare, contrast, and evaluate the role of dance from two or more cultures or historical periods.

*Example: Students write a report comparing, contrasting, and evaluating dances from Africa and India.*

- 8.5.2 Create a project that incorporates diverse cultural dance styles/forms.

*Example: Students hold a “Latitude” party celebrating the cultures located on the equator.*

- 8.5.3 Create and demonstrate the evolution of folk, social, or theatrical dance as it progresses from one historical period to another.

*Example: Students create a dance that demonstrates the evolution of Hip Hop.*

## **HEALTHY PRACTICES**

### **Standard 6**

*Students demonstrate connections between dance and healthy living.*

- 8.6.1 Demonstrate knowledge of the physical and mental benefits of dance.

*Example: Students develop their own “best practices” in an appropriate dance-training manual.*

- 8.6.2 Explain the correlation between developing a healthy lifestyle and dance.

*Example: Students develop a list of healthy lifestyle changes derived from participating in dance.*

## **INTEGRATION**

### **Standard 7**

*Students integrate dance with the other arts and disciplines outside the arts.*

- 8.7.1 Create and present a dance project that integrates various art forms (visual art, music, theatre).

*Example: Students create and perform a dance celebrating the school’s namesake or local historical figure using a variety of art forms.*



- 8.7.2 Create and present an integrated dance project and analyze how integration of disciplines enhances learning.

*Example: Students write an autobiographical short story about three important events in their lives. They use geometrical patterns to create a map of their life's journey. They integrate the story, the patterns, and original movement phrases and present them to an audience. Students reflect upon the experience and how it enhanced self-awareness through integrated learning.*

## COMMUNITY AND CAREERS

### Standard 8

*Students value the role of dance in the life of the community and identify its associated careers.*

- 8.8.1 Actively support local dance activities while recognizing the value of dance on a regional and national level.

*Example: Students volunteer for local dance productions. Students research regional and national dance companies.*

- 8.8.2 Identify careers needed to stage a dance performance and list the responsibilities of each selected career.

*Example: In small groups, students design a theoretical performance assigning the production roles to students and identifying their responsibilities. Each group creates a production plan and time line.*

UNDERLINED WORDS ARE DEFINED IN THE DANCE GLOSSARY

## LEARNING DANCE SKILLS AND THE CREATIVE PROCESS

### Standard 1

*Students demonstrate knowledge and skills of dance elements.*

- H.1.1 PROFICIENT: Identify and correctly demonstrate basic dance steps, vocabulary, positions, and pathways from two different styles or traditions using appropriate skeletal alignment, body part articulation, and strength.

*Example: Students demonstrate basic ballet and modern dance warm-up exercises from verbal instructions.*

ADVANCED: Demonstrate a high level of consistency and reliability in performing technical dance steps and movements from two different styles or traditions.

- H.1.2 PROFICIENT: Demonstrate spatial awareness and pathways in the classroom.

*Example: Students perform movements that combine and utilize different levels, facing different directions, a variety of pathways, and personal and shared space.*

ADVANCED: Accurately demonstrate spatial awareness and pathways in the classroom.

- H.1.3 PROFICIENT: Perform individual dance steps and movements in a broad dynamic range.

*Example: Students perform combinations utilizing all force components i.e., sharp/smooth, tight/loose, light/heavy.*

ADVANCED: Perform complex, lengthy combinations and variations with technical skill in a broad dynamic range.

- H.1.4 PROFICIENT: Perform both individual dance steps and movement combinations with rhythmic acuity and musical phrasing.

*Example: Students accurately perform a learned sequence that demonstrates the musical nuances.*

ADVANCED: Perform complex, lengthy combinations and variations with technical skill and with attention to musical nuances.

- H.1.5 PROFICIENT: Demonstrate knowledge of all the dance elements by combining kinesthetic awareness, spatial awareness, force components, and time components.

*Example: Students accurately perform a learned variation and incorporate all dance elements.*

ADVANCED: Demonstrate knowledge of all the dance elements by combining kinesthetic awareness, spatial awareness, force components, and time components.

H.1.6 PROFICIENT: Demonstrate the ability to quickly learn and retain simple and extended movement sequences.

*Example: Students learn and perform choreography within a set time frame.*

ADVANCED: Demonstrate the ability to quickly learn and retain complex, lengthy movement combinations and variations.

## Standard 2

*Students understand and demonstrate choreographic principles, processes, and structures.*

H.2.1 PROFICIENT: Demonstrate knowledge of choreographic principles.

*Example: Students create dances about a current issue using contrast, repetition, variety, and transitions.*

ADVANCED: Demonstrate understanding and application of choreographic principles by creating solo or group dances.

H.2.2 PROFICIENT: Demonstrate knowledge of choreographic processes.

*Example: Students use improvisation to choreograph studies in a traditional dance style.*

ADVANCED: Demonstrate understanding and application of choreographic processes by creating solo or group dances.

H.2.3 PROFICIENT: Demonstrate knowledge of previously learned choreographic structures or forms adding reversal and inversion of combinations, as well as abstract versus literal movement and retrograde and palindrome.

*Example: Students create a series of individual movements that can be performed both in step order of A,B,C, D then D,C,B,A (retrograde).*

ADVANCED: Demonstrate understanding and application of choreographic structures or forms, through examining and defining the movement content in a dance.

## Standard 3

*Students understand and demonstrate dance as a way to create and communicate.*

H.3.1 PROFICIENT: Create, present, and explain a dance composition derived from a personal perspective.

*Example: Students create a dance based on an aspect of home life.*

ADVANCED: Create, present, and explain a dance composition utilizing larger social issues.

H.3.2 PROFICIENT: Demonstrate the knowledge of theatrical elements that affect interpretation and justify their use to communicate meaning in a dance.  
*Example: Students write a detailed review of a dance performance referencing the use and effect of theatrical elements.*

ADVANCED: Demonstrate the knowledge of theatrical elements through the creation of a dance piece utilizing costumes, lighting, props, and scenery to enhance its interpretation.

H.3.3 PROFICIENT: Create and present dance compositions based on various categories of abstracted everyday movement.  
*Example: Using everyday movements, students create a dance composition e.g., a police officer directing traffic or an athlete participating in a sporting activity.*

ADVANCED: Create and present a completed dance work based on abstract movement.

## ANALYSIS, CULTURE, AND HISTORY

### Standard 4

*Students reflect upon, evaluate, and analyze dance experiences.*

H.4.1 PROFICIENT: Develop and maintain weekly journals of dance experiences and periodically share key moments with the class.  
*Example: Students record journal entries for a week reflecting on dance they observed e.g., in TV commercials, in music videos, in a movie/musical, in live performance, at a dance, etc.*

ADVANCED: Develop and maintain a weekly journal of dance experiences that reflects and evaluates self-progression.  
*Example: Students write a paper indicating their physical, emotional, and spiritual growth in dance.*

H.4.2 PROFICIENT: Utilize personal criteria for evaluating observed dance from an objective and subjective viewpoint.  
*Example: Students write an evaluation of a dance performance based on a personal rubric as well as objective rules of choreography.*

ADVANCED: Evaluate the art of dance using established and personal aesthetic criteria.  
*Example: Students write a review of a dance performance in the style of a specific dance critic/reviewer as well as one's own personal point of view.*

H.4.3 PROFICIENT AND ADVANCED: Refine and clarify personal aesthetic criteria for evaluating the art of dance.

*Example: Students read reviews of dance performances by professional dance critics and share that knowledge in class discussions and written reports.*

## **Standard 5**

***Students understand and demonstrate dance from diverse cultures and historical periods.***

H.5.1 PROFICIENT: Evaluate and document the role of dance from two or more cultures or historical periods.

*Example: Students prepare oral and written reports focusing on the similarities and differences of Ballet Folkorico (Mexican dance company), Riverdance (famous show based on Irish dance), and Moiseyev (Russian dance company).*

ADVANCED: Evaluate and document the role of dance in history.

*Example: Students create a time line illustrating important dance events in the twentieth century, placing them in their social/historical/cultural/political contexts.*

H.5.2 PROFICIENT: Demonstrate two or more diverse cultural dance styles/forms through performance.

*Example: Students learn and present sections of three dances e.g., a New England quadrille, a Latin salsa dance, and an Irish step dance.*

ADVANCED: Research the development of dance in various cultures throughout history, and demonstrate understanding through a presentation to the class.

*Example: Students create a dance that traces the development of ballet from its court beginnings in France to present day ballet technique.*

## **HEALTHY PRACTICES**

### **Standard 6**

***Students demonstrate connections between dance and healthy living.***

H.6.1 PROFICIENT: Demonstrate the benefits of dance in managing stress.

*Example: Students cite personal experiences of how dance altered or ameliorated feelings of anger, anxiety, or stress.*

ADVANCED: Demonstrate an understanding of performance psychology relating to dance.

*Example: Students list their personal pre-performance “rituals” used to enhance performance and discuss these with others.*

H.6.2 PROFICIENT: Demonstrate knowledge of a healthy diet for peak athletic dance performance.

*Example: Students create menus for a week of nutritionally well-balanced meals and snacks to maintain good health and a dancer's physique.*

ADVANCED: Demonstrate, through practice, a healthy diet for peak athletic dance performance.

*Example: Students create and follow a weeklong model menu of nutritionally well-balanced meals and snacks to maintain good health and a dancer's physique.*

H.6.3 PROFICIENT: Demonstrate knowledge of basic anatomy for dancers.

*Example: Students use plates from **Gray's Anatomy Coloring Book** to define the muscular and skeletal systems.*

ADVANCED: Demonstrate knowledge of anatomy for injury prevention.

*Example: Students invite a local athletic trainer or physical therapist to discuss dance injuries and their prevention.*

## INTEGRATION

### Standard 7

*Students integrate dance with the other arts and disciplines outside the arts.*

H.7.1 PROFICIENT: Create and present a dance project that integrates various art forms (visual art, music, theatre).

*Example: Students choreograph and perform a dance work based on the three witches in Macbeth. Select appropriate music and costumes to enhance the performance.*

ADVANCED: Create and present a dance that integrates various art forms (visual art, music, theatre).

*Example: Students write a modern day fairy tale to be choreographed and performed with appropriate costumes, music, and scenery.*

H.7.2 PROFICIENT: Create, present, and explain an integrated dance project based on curricular subject matter such as psychology, physics, geometry, literature, and history.

*Example: Students create a dance in small groups utilizing the Pythagorean Theorem, and present it to other students explaining and analyzing the learning process.*

ADVANCED: Create, analyze, and document an integrated dance project based on curricular subject matter such as psychology, physics, geometry, literature, or history.

*Example: Students create a dance utilizing the conflicts found during the Vietnam era to be documented in a journal format, on film, or video.*

## COMMUNITY AND CAREERS

### Standard 8

*Students value the role of dance in the life of the community and identify its associated careers.*

H.8.1 PROFICIENT: Through active participation, support local dance events and demonstrate awareness of the value of dance at both regional and national levels.

*Example: Students volunteer for local dance or theatrical organizations.  
Research regional and national dance companies.*

ADVANCED: Through active participation, support local dance events and communicate the value of dance on both regional and national levels.

*Example: Students audition and volunteer for local dance or theatrical organizations. They participate in regional and national dance conferences and/or competitions.*

H.8.2 PROFICIENT: Comprehensively document one career in dance production through active research.

*Example: Students shadow someone within a chosen career e.g., stage manager, set designer, theatrical marketing director.*

ADVANCED: Demonstrate a thorough understanding of potential careers in dance.

*Example: Students create and produce a performance assigning various roles, creating a timeline, and actively participating in the artistic, technical, and administrative areas of the production.*

# DANCE GLOSSARY

**ALL UNDERLINED WORDS FROM THE INDIANA DANCE STANDARDS DOCUMENT ARE DEFINED IN THIS GLOSSARY.**

**Other words are also included to help define and expand general knowledge of the art of dance.**

## **AB form**

A two-part choreographic form with a theme A and a theme B. This binary form consists of two distinct, self-contained sections that share either a character or quality e.g., the same tempo, movement quality, or style.

## **ABA form**

A three-part choreographic form that consists of a theme A, followed by a theme B, and then followed by a repetition of the theme A. The second section (theme B) generally has a contrasting nature to the first. Also, the third section (repeated theme A) can be repeated in its original form; or it can be condensed, abbreviated, or extended.

## **Abstract movement (also Abstracted movement)**

Movement that is taken from a particular or representative context and, by manipulating it through the use of the dance elements (body, space, force, and time), a new sequence or dance is created that retains the essence of the original image, feeling, or idea.

## **Accent**

Emphasis or stress on a movement or part of a movement.

## **Accumulation**

A choreographic device where one more movement is added each time to the last movement created resulting in an expanded movement sequence. It can be graphically represented as: 1, 1+2, 1+2+3, etc.

## **Aesthetic criteria**

Personal standards used to make judgements about the artistic merit of a work of art.

## **Aesthetic perspective**

An interpretation derived from a person's own frame of reference about the nature and value of art and/or the symbols therein.

## **Alignment**

The relationship of the skeletal structure to the line of gravity and the base of support.

## **Articulation**

A quality of movement when expressed with clarity and distinction. This also refers to separate body parts working together or in contrast, but with control and clarity.



**Asymmetry**

An arrangement without balanced proportions, the opposite of symmetry.

**Axial movement (see Nonlocomotor/axial movement)****Balance**

The state of physical equilibrium and the arrangement of the body in harmony and proportion.

**Beat**

A steady, recurring pulse.

**Body**

One of the four dance elements, relating to a combination of body awareness and body mechanics.

**Body alignment**

The ability to stand with proper alignment of the skeletal and muscular system of the body, facilitating its most efficient use of energy.

**Body Mind Centering**

A philosophy and movement training program designed by Bonnie Bainbridge Cohen that emphasizes the internal intelligence of body systems.

**Body parts**

Early grades focus on head, back, arms, legs, hands, and feet. As the dancer progresses more emphasis is placed on the joints: wrists, elbows, shoulders, ankles, knees, hip sockets, spine, jaw, fingers, and toes. Students can also move from the perspective of specific muscles, bones, organs, circulatory system, and so on.

**Call and response**

A choreographic form that is most often associated with African music and dance forms, although it is also used elsewhere. A soloist or group "calls out" or demonstrates movements to which a second soloist or group repeats the same movements "in response". This form can be repeated as often as needed.

**Canon**

A choreographic form used when a single movement phrase or combination is repeated identically in intervals by more than one person. A single theme is executed at different times as in the sung round, "Row, Row, Row Your Boat."

**Choreographic principles**

The four main choreographic principals are contrast, variety, transitions, and repetition. These are used as choreographic forms to help in the arrangement of choreography.

**Choreographic processes**

The process of arriving at choreography can be accomplished through improvisation or movement that is created spontaneously or through movement that already exists such as the many specific positions and movements associated with classical ballet.

**Choreographic structures**

The specific compositional forms by which movement is structured to create choreography. The choreographic structures are the use of levels, pathways, symmetry, asymmetry, AB form, ABA form, call and response, accumulation, theme and variations, canon, rondo, palindrome, retrograde, reversal, and inversion.

**Choreography**

The art of composing dances.

**Concentration**

The direction of one's attention or efforts on a singular idea or object e.g., a part of the body.

**Contrast**

One of the choreographic principals used to compare or oppose two movements to show their differences. This can be accomplished through the use of components of the four dance elements.

**Coordination**

The ability to use more than one set of muscle movements or parts of the body to a single end.

**Creative movement**

The result of using the four dance elements of body, space, force, and time to create movement that combines with the artistry of expression.

**Cross lateral movements**

Movements that involve body parts that move across the imaginary middle line of the body, the line that divides the right side from the left side.

**Dance compositions**

The results accomplished in the process of creating dance by bringing parts together to form a whole, utilizing all learned skills of choreography.

**Dance elements**

The four main ideas of body, space, force, and time that are utilized when looking at, creating, and performing dance. The elements all have components that help to define each one individually, but dance cannot exist without all of them in play.

**Direction**

One of the spatial components: the line or course in which something is moving. A moving body can travel forward, backward, sideward or on a diagonal.

**Duration**

One of the time components, defined as the time in which a sound or movement exists or lasts.

**Feldenkrais**

A system of reorganizing movement patterns designed by Moshe Feldenkrais.

**Folk dances**

Dances that are usually created and performed by a specific group within a culture. Generally these dances originate from the people themselves and not courts or ruling powers.

**Force**

One of the four dance elements. The physical, mental, and emotional effort of a movement and the magnitude or intensity of the energy exerted, expended, or released. Also see Force components.

**Force components**

Sharp or smooth (energy), light or heavy (weight), and tight or loose (flow). Also see Movement qualities.

**Heavy movement**

One of the force components where movement quality is affected by weight, both internally and externally e.g., hard to lift or move, feeling the weight of gravity, moving through something thick.

**Images**

A representation of a person or thing; the visual impression of something; a mental picture of an idea; an imagined conception.

**Improvised movement (also Improvised)**

Movement that is created spontaneously, occurring within free or highly structured environments, but always with an element of chance. It provides the dancer with the opportunity to bring elements together quickly and requires focus and concentration. Improvisation is instant and simultaneous choreography and performance.

**Inversion**

A turning upside down of position, order, or relationship of movements or movement sequences. For example, if a movement goes in front of a body part, its inversion would be to go behind.

**Isolation (also Isolated)**

The moving of only one part of the body at a time.

**Kinesphere**

The movement space or the space surrounding the body in stillness and in motion, which includes all directions and levels close to the body and as far as a person can reach with limbs or torso. Also see Personal space.

**Kinesthetic awareness**

The ability of the body's sensory organs in the muscles, tendons, and joints to respond to stimuli while dancing or viewing dance.

**Learned movement**

One choreographic process to arrive at choreography. It represents movement that has been created before and is taught to a dancer.

**Levels**

One of the choreographic structures that indicates the dancer's position in relation to the floor. The low level is below the knee, the middle level is from the knee to the top of the head, and the high level is above the head. These are not precise locations but are general orientations for the use of levels.

**Light movement**

One of the force components where movement quality is affected by weight, both internally and externally e.g., having little weight, not heavy, buoyant.

**Literal movement**

Restating through dance an exact replication of what is there.

**Locomotor movement**

Movement that travels from place to place, usually identified by weight transference. Basic locomotor movements are walk, run, leap, hop, jump, skip, slide, and gallop.

**Loose movement**

One of the force components where movement quality is affected by flow. It is movement that is not confined or restrained—it can feel very free.

**Movement qualities**

The identifying attributes created by the release, follow-through, and termination of energy, which are key to making movement become dance. Typical terms denoting qualities of movement include sustained, swing, percussive, collapse, and vibratory. Other terms denote combinations of effort such as float, dab, punch, and glide.

**Movement problem**

A structured movement task for students to solve.

**Nonlocomotor/axial movement**

Any movement that does not travel (nonlocomotor) but uses the available space in any direction. This also is movement organized around the axis of the body (axial movement). Examples are bending, twisting, stretching, and swinging.

**Objective viewpoint**

The point of view arrived at when a person is concerned with the actual characteristics of something without distortion by personal feelings or prejudices.

**Palindrome**

One of the choreographic structures used with a longer sequence of movement phrases, in which the movement is first performed proceeding from phrase 1 to phrase 2, etc. When the last phrase is performed, the sequence reverses itself to the opening phrase. It could be graphically represented as: phrase 1, phrase 2, phrase 3, phrase 4 (the last one), phrase 3, phrase 2, phrase 1, or ABCDCBA.

**Pantomime**

The expression of something through body and facial movements only and without words. It can be derived from pedestrian or symbolic movement or gestures.

**Pathway**

One of the spatial components where a path is created as movement proceeds through space. A pathway can be constructed of straight, curved, or zigzag lines.

**Pattern**

A set phrase of music or movement that can then be repeated.

**Personal space**

The "space bubble" or kinesphere that one occupies. It includes all levels, planes, and directions, both near and far from the body's center.

**Pilates**

An exercise system designed by Joseph Pilates to improve overall health.

**Prop**

An object or item used in a dance to complement or extend the choreography. It could be important to the dance or merely a means to create an effect.

**Range of motion**

The area of movement that is within the reach or ability of a dancer: how far a movement can be accomplished without putting undue stress on the body part(s) being used.

**Repetition**

One of the choreographic principals: the act of repeating or being repeated.

**Retrograde**

One of the choreographic structures used with a sequence of movements. The movements are performed from beginning to end and then repeated entirely from the end back to the beginning. It could be graphically represented as: movement 1, movement 2, movement 3, movement 4 (the end), movement 4, movement 3, movement 2, movement 1, or ABCDDCBA.

**Reversal**

This occurs when a movement sequence (like a ballet combination) is repeated but in reverse order.

**Rhythm**

One of the time components: a time structure of regularly repeated beats for movement patterns.

**Rhythmic acuity**

The physical and auditory recognition of various complex time elements.

**Rondo**

A choreographic form where there is alternation between a repeated principal theme A and contrasting themes B, C, D, etc. It could be represented as ABACADA. This is a familiar form of ballads, in which there are verses with a repeated refrain.

**Shape**

One of the spatial components: the spatial contour that the body makes such as curved, angular, twisted, straight, bent, symmetrical, or asymmetrical.

**Shared space**

The space that one occupies and shares with another person or group. It is the opposite of personal space.

**Sharp movement**

One of the force components where movement quality is affected by energy. Sharp movements have a sudden or abrupt stop and can be angular, quick, and accented.

**Smooth movement**

One of the force components where movement quality is affected by energy. Smooth movements use continuous or sustained energy and can be prolonged and drawn out.

**Space**

One of the four dance elements: the unlimited area which the body occupies and designs as well as the area in which all movement takes place. See Spatial components.

**Spatial awareness**

The ability of the body's sensory organs to respond to and utilize space while dancing.

**Spatial components**

The use of shape, shared space, personal space, locomotor movements, nonlocomotor/axial movements, levels, direction, and pathway.

**Style**

A distinctive manner of moving. It is the characteristic way that dance is created or performed that identifies the dance of a particular performer, choreographer, culture, or period.

**Subjective viewpoint**

The point of view arrived at when a person looks at something from a personal reference, allowing their own feelings and opinions to help form judgment.

**Symmetry**

An arrangement where balanced proportions corresponding in size, shape, and position of parts are on opposite sides of a dividing line or center.

**Syncopation**

One of the time components: a temporary displacement of the regular metrical accent in movement and music.

**Tableaux**

A scene or event usually presented by participants who remain silent and motionless.

**Tempo**

One of the time components. It describes the speed of a movement such as fast, moderate, or slow.

**Theatrical elements** The various elements that are integral parts of a dance performance, in other words, necessary to complete the choreographer's intention or meaning of a dance work. They include accompaniment (music, sound, spoken word, silence), lighting, costumes, props, and scenery.

**Theme and variations**

One of the choreographic structures in which an initial movement theme is established and then followed by variations of this theme. The variations are excursions from or alternative treatments of the basic theme without altering its essential character.

**Tight movement**

One of the force components where movement quality is affected by flow. It is movement that flexes the muscles and is strongly fixed or held taut, confined or bound, and compact.

**Time**

One of the four dance elements: a concept that organizes movement. See Time components.

**Time components**

Tempo, rhythm, duration, pattern, accent, and syncopation.

**Transitions**

One of the choreographic principals. Transitions are used to make connections between dance movements and extended sequences. They maintain flow and continuity in the dance while allowing each movement or sequence to have its own prominence.

**Variety**

One of the choreographic principals. The result is an interesting mixture of content and compositional ideas within a dance. Variety can be composed of similar, dissimilar, or highly contrasting ideas.

**Warm-up**

An activity comprised of movements and/or movement phrases designed to raise the core body temperature, move the body through a preparatory range of movement, and bring the mind into focus for the dance activities to follow.



## NOTES:

# RESOURCES

**This is a list of resources to direct educators to sources of information and other support materials. These sources offer research materials, instruction plans, and multimedia examples to see and hear.**

**[www.artsedge.kennedy-center.org](http://www.artsedge.kennedy-center.org)**

From the Artsedge homepage, click on "LESSONS" in the "TEACH" column and then from there you can fine-tune your search to any arts discipline, curriculum subject area, and grade level. You will be able to view lesson plans and support materials (that can be printed), you will also be referred to related websites, and targeted national standards (in the arts) will be listed. NOTE: You may also click on "WEBLINKS" in the "TEACH" column to view dozens of related websites with short descriptions of their content.

**[www.centralhome.com](http://www.centralhome.com)**

This is a research website and source for videotapes on the History of Dance with an emphasis on social (ballroom) dance. The videotapes can be purchased, but there are also short descriptions of various dance periods, styles, and individual dances. It covers many centuries of social dance, but especially focuses on the 20<sup>th</sup> Century.

**[www.sapphireswan.com/dance/](http://www.sapphireswan.com/dance/)**

This mega website is your national and international gateway to the world of dance on the Internet.

**[www.pbs.org/teachersource/](http://www.pbs.org/teachersource/)**

This PBS website offers a vast array of research and instructional resources for the teacher.

**[www.folkdancing.org](http://www.folkdancing.org)**

This website is dedicated to folk dancing around the world and contains many research materials and weblinks.

**[www.tapdance.org](http://www.tapdance.org)**

This website is dedicated to the history and development of tap dance and offers materials and many weblinks.

**<http://www.cyberdance.org>**

This website offers 3,500 weblinks about ballet and modern dance.

**[www.dancer.com/dance-links/](http://www.dancer.com/dance-links/)**

This website features many weblinks for dance information.

**[www.pbs.org/wnet/freetodance/](http://www.pbs.org/wnet/freetodance/)**

This PBS website features information about the documentary "Free To Dance" (premiered in June 2004) that chronicles the influence of African-American dancers and choreographers on the development of modern dance. It offers many weblinks and lesson plans about the subject.

**[www.pbs.org/wnet/dancin/](http://www.pbs.org/wnet/dancin/)**

This PBS website offers weblinks, research, and instructional materials to compliment the PBS documentary "Who's Dancin' Now?" a look into the value of early exposure to the arts in education.

**[www.si.edu/resource/faq/nmai/start.htm](http://www.si.edu/resource/faq/nmai/start.htm)**

This Smithsonian Institute website offers many resources for the study of Native Americans.

**[www.culturesontheedge.com](http://www.culturesontheedge.com)**

This website looks at various cultures from around the world and their traditions, features an online magazine and photo gallery.

**[www.essentialsofmusic.com/main.html](http://www.essentialsofmusic.com/main.html)**

This website is a great source for audio clips of various styles and periods of music. It also offers research and instructional information.

**[www.american-music.org/](http://www.american-music.org/)**

This website offers research information and weblinks for the history of American music.

**[www.humankinetics.com](http://www.humankinetics.com)**

This is a commercial website that covers all forms of physical activity, including dance. It offers an excellent array of dance books and videotapes that would help educators in many areas of the dance standards.

**[www.imcpl.lib.in.us](http://www.imcpl.lib.in.us)**

This is the website for the Indianapolis Marion County Public Library where you can search for dance items from the homepage. Also look under **Section 793.3** at your local branch to find dance books, videotapes, and other items that can be used for research and instruction.